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ROUND.

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Mr. Wallack had an overflowing house on onday night last. Paul Meritt's "At a play in three Mas, was produced; artly A typical first-night audience, being made up largely of those people who go to see Mr. Lester Wallack as a species of religious duty-and who, by the way, are really aremarkably dull and stupid class; quite incapable, for the most part, of appre-

ciating Mr. Wallack's merits, or comprehending the plays he sets before them.

Of course, many came on Monday from a natural curiosity to see the two leading men of the house playing parts in the same play. But if Mr. Meritt's comedy was chosen to give people an opportunity of comparing Mr. Coghlan and Mr. Wallack, we can only say, that it is a most inadequate vehicle for the exhibition of their differing powers. Neither has a really good part. Mr. Wallack, being the representative of a school that dealt principally with externals, a school of copious expression and vivid effects, showed to advantage even in his sketchy part. When his lines gave him no chance to address the intellect of his auditors, he made his appeal to their eyes and ears; and, lending to his meagre role the grace of a mature and manly beauty-assisted by a gray wig and moustache-managed to leave upon their minds a general impression that he had had something to do.

Mr. Coghlan, however, did not show to advantage. His art is so curiously self-conscious and analytic that it almost approaches a science, and is ill at ease unless it gets a subject which enables it to turn the theatre into a kind of moral clinic. The character which Mr. Coghlan strove to assume was that of a man whose passions and emotions are of the simplest nature. The part might have en played much better by many men without a shred of Mr. Coghlan's skill and inteligence, but possessed of sympathetic power. There was no genuine pathos in his rendition the one fine pathetic speech, put into the outh of Richard Roxby, the father's descrip-1 of his child's death. It was so studied mulation of feeling on the actor's part, the listener could scarcely realize that supposed to be sincers in the character

ast" may be called a willfully bad m. Mr. Paul Mheritt had conceived od situation. He brought about the m of a wrongfully accused man and fall of the true culprit by a most series of accidents and mishaps; ade more ingenious this intricate m, by introducing a further mystinent in the shape of a third susson. Having this situation, it was, very proper in Mr. Merritt to use ay-even at the climax to a play vas all. It was a situation, not a et we are constrained to believe . Meritt palmed it off on his manaa play. For he certainly cannot, in to himself, mean to assert that the ets of conventional dialogue which lead this one situation constitute his play. ey are a piece of very fair mechanical work, about the same literary value as the "spe-" pieces got up to afford a scaffolding for the "acts" of variety performers. They do not make a drama, however, and it is deidealy inconsiderate to ask a New York auee to listen to that sort of thing from ght o'clock till half-past ten, in order to et to that one dramatic point at eleven.

These two acts are devoted to the showing Richard Roxhy, Mr. Coghlan, having from England, nad his wife. Annie, Miss Coghlan, and manages at the same time to get himself ansnected of forgery, rewav, and finds that his divorced wife has reet to the hearts of the public, and has re n rather brutally befriended by John Garlan, Mr. Wallack, and is now betrothed to nstin Grandby, Mr. Rockwell, the two last named persons being members of the firm he supposed to have defrauded.

In the last act, the necessary explanations are made: the expected situation evolves itself, Roxby regains the love of Mrs. Roxby; Austin Grandby is finally fixed upon as the forger, and everybody is married off.

Mr. Wallack is, of course, the deus chine of the play—the good spir-suriv benevolence brings even lights. He has a chance to walk od deal : to prill out the pathetic hisrich baritone, and to swear to a di and moderate extent, all of which an satisfy him, and certainly satisfies But it is a very poor part for Mr.

Mr. Cophlan has nothing to do in the first I second acts, and too much in the last. here are many things Mr. Coghlan can do stremely well, but he can not make love. ead poetry, or describe the desease of a actempt in "At Last."

To Mr. Rockwell is allotted the villain of my, even from the audience, until two fore the curtain falls, Mr. Rockwell is left without anything to act, and ally gives up the job.

is a tradition that Mr. Flovel can play d upon another tradition that he Frederick Blonnt to popular coller, and talk a diasect

method he applies to the delineation of the character of Fitzrow Smith.

Miss Rose Coghlan walks through a harrowing part with an unharrowed immobility of voice and feature which, while it unquestionably increases her personal charms, does not greatly hely the play along.

Of course, in real life, widows do not run around flinging themselves at the heads of eligible bachelors, or misconstruing overheard soliloquies into offers of marriage; but if they did, they would probably follow the pleasing model of Miss Effie Germon as Mrs. Sparkleigh.

But it is Miss Stella Boniface who carries away the honors of the evening. Always pretty and intelligent, the young lady seems to have waked up to a sudden animation and humor that have surprised everyone-including, probably, herself. The daintily vivacious girlishness of her Cissy Grandby made it one of the prettiest ingenue impersonations imaginable. She will not, however, have a long opportunity of pleasing the public therewith, for it is scarcely possible that "At Last" can hold the stage for any extended period.

AT OTHER THEATRES.

"Babes in the Wood," as given by the Colville Folly Company at the Park Theatre, has attracted very good houses. The entertainment is unquestionably the best of its kind now before the public. Charles Drew, War. B. Cahill and Wm. Gill are all admirable comedians, and there are among the ladies of the organization rather more than the ordinary complement of good voices and good looks found in burlesque companies. Miss Roseau is indisputably the best singer, and Marie Williams the best actress. The members of the troupe have played so long together that the work is marked by great completeness. The Colville party remains at the Park till Owens begins his engagement on the 20th.

Business at the Fifth Avenue Theatre received a sudden impetus last Saturday, when Jefferson had an overflowing matinee and crowded house in the evening. The receipts for the two performances footed up to nearly \$2,200. Since then business has been steadily increasing, and it now looks as if this engagement, begun amid surroundings not altogether auspicious, would prove in the end very successful. There is in New York necessarily a vast deal of latent interest in an impersonation so famous as Mr. Jefferson's Rip Van Winkle, but it takes some time to arouse it. We believe that almost any impersonation of character will, if forced, do well in the end. It is not improbable that any of Mr. Booth's impersonations, however. frequently seen, could be revived with profit for a three or four weeks' run. There are so many people who have heard so much about Jefferson's "Rip," or have been so often "just on the point" of seeing it, that the mere announcement that he is playing it, when brought to their notice is sufficient to attract them to the theatre. A change was made in the cast of the play last week by the substitution of Miss Alice Grey for Miss Constance Hamblin, who was suffering from hoarseness. Miss Hamblin is about the best Gretchen who has appeared in the city, and Miss Grey has not supplied by any means her place. The remainder of the cast is of course the same. A version of the great success of the Germania Theatre, "Dr. Klaus," will be presented at the Fifth Avenue Theatre at the conclusion of Jefferson's engage-

Barney Macauley is now in the fourth week of his success as Uncle Dan'l at the Broadway. Next week will be his last. There is nothing new to be said of the per-Uncle Dan'l has won his way di peated in New York-as there was every reason he should-his success in other cities. Macauley drew the largest audience in New York on Christmas -- an achievment which, considering the moderate charge of admission at the Broadway, is something to be pround of. Curiosity concerning Kitty. Wilson, whose admirable performance of Clip is as much a feature of this piece as is the Tot of Julia Wilson in "Joshua Wmur ob," has an gratified, as it is now recalled that she

here with the Saulsbury Troubadours tchwork" at the Union Square, in mer of 1874. Business at the Broadway has been very good indeed this week.

lost a Life" ends its career at the and and on Saturday night. It will then be taken on the road. Next week Katie Maynew, who has been playing "M'liss" in Washington, spears in that piece here. The piece will be well mounted. It might do very well.

"Only a Farmer's Dauguer," at the Globe, has been doing a steadily increasing business and bids fair to prove an entire suc cess if forced into a run. The play is really one of the very best of its kind, combining just enough tensation with comedy enough play; but as the exigencies of the plot to offset it. The dramatic surprise is held ire that the villain shall conceal his vil back till the last act, assuming thereby a perfect tension of hterest which is not reexed till a few minus before the curtain fells on the final denotement. The hit of the piece has been made by Laura Don, who invests the role of Mme. Lauent, the adventures, with all possible forceand emphasis, which a number of comedy surraindings tends bly in some age less partlen to make glitteringly attractic. Miss Van-At present Mr. Fleyd's only Courtland plays Justine qui, well in the to put on a peagreen main. Leslie Gossin's strong reformance

clever work as Black Nance, and Harry Clifton's good performance of Philin, serve to make a very strong cast. Miss Don an nounces her intention of starring in the piece, which seems to have every reasonable qualification for a good and lasting success on the road. "Only a Farmer's Daughter" will be played until further notice.

Sam Devere, whose popularity on the variety stage has always been very great, but whose status on the legitimate stage, so far in New York, has been restricted to a threeweeks' engagement some seasons since at the Bowery. Mr. DeVere appeared again at this house on Monday night in "Jasper," his specialty drama. The play, by Frank Rogers, is not without merit as a vehicle for the presentation of Mr. Devere's accomplishments. The chief sensation, that of a man being rescued from a murder, by a man jumping from a car in the Elevated Railway. is more timely just now than it was when the play was first produced. Mr. Devere's appearance in his various disguises shows much eleverness, and his banjo playing evokes the customary popular response. The support furnished by the Bowery company was generally very good. The mounting of the play was in Manager Hofele's usual good style. Next Monday night " Bana " will be produced for the first time at the Bowery. Extensive preparations have been made to assure an entertainment of good attractiveness, and there is little doubt that it will achieve the run which is anticipated for it. Most of the original properties will be used and the music, which is by Max Maretzek. will be given entire.

Musical Notes.

The largest audience that has been gathered at Steinway Hall this season was present at the performance of " The Messiah" by the Oratorio Society on Saturday night. The good effects of the public rehearsal of vesterday were evident in every feature of the performance. Its efforts were complimented by frequent applause, and the unusual honor of an encore attended the rendering of "For unto Us a Child Is Born." The soloists, reinforced by Mr. M. W. Whitney, left little to be desired. Miss Minnie Hauk gave an admirable performance, singing . "Rejoice Greatly" with a true appreciation of its spirit, and giving "Come Unto Him" and "I know That My Redeemer Liveth" with winning tenderness and most exquisite delicacy. Miss Drasdil, as before, aroused the audience deeply in "He Shall Feed His Flock," and Mr. Simpson sang with much feeling. Mr. Whitney, in the bass part, gave quite a solidity to the performance as a whole. In "Why Do the Nations" and "The Trumpet Shall Sound" be electrified the audiones with his low C, which or ther basso can give as he can in oratorio, and his recitatives were as effectively rendered. The orchestra played well. Mr. S. P. Warren gave some admirable accompaniments and Dr. Damrosch led with his usual good taste and skillful precision.

The Mapleson opera season, which closed last Saturday, proved one of the most successful ever inaugurated in New York The Academy of Music has rarely been filled with larger or more brilliant atdiences. We have enjoyed "Carmen" with Miss Minnie Hauk, and with it a new sensation. We have seen her in "Traviata" and "Don Giovanni;" we have heard Etelka Gesster in "Rigoletto," in" Sonnambula," "Faust," "Il Flauto Mag ico," "Trovatore," and "Lucis." All the artists have been good, and Colonel Mapleson has verified his promise that he would give a series of Operas to which the music-loving public would take no paception.

The chorus has been excellent, an orchest . under the direction of Signor Ardit, superb. The largest house of the sea on was on the occasion of the benefit gen by Colonel Mapleson to the stockholders, when over \$5,600 was realized. It must not be forgotton that among other artists who have distinguished themselves are Mmes. Sinico, Lablache, Pisani, Parodi; and Signors Campanini, Galassi, Frapolli, Foli and Del Puente. They will carry from New York the pleasantest of memories. Special mention must also be made of the ballet, under the direction of Signor Francesco. The graceful Malvina Cavalazzi is by far the best danseuse we have had for years, and her departure before the finish of the season was regrettedl. The company has proceeded to Boston where a telegram announces that it opened to a crowded house. The troupe then proceeds West, playing under J. H. Haverly's management in Chicago and other large cities. About Easter Monday the Mapleson troupe returns here, when "Aida," "Lohengrin," and other operas will be given in the same fine style as has marked the recent season.

The third public rehearsal of the Symphony Society of New York, under Dr. L. Damrosch, will be given this Thursday afternoon, January 2d, and the concert on Saurday evening, January 4th. F. Schubert's Unfinished Symphony in B min r. and Schumson's Symphony in C, No. 2. Wilhelmj will play a concerto for vio in by Beethoven, and Berlioz's "La Captive," Reverie for contralto with orchestra. Miss Anna Drasdil completes the programme. Mr. George Simpson, who sang in "The

Messiah" last week, is one of the most remarkable tenors we have had here he past quarter of a century; his voice and its pecudiar quality has stood the test of time, and through all the whanges an derivation, fliggine, Agge. Vood's varied seasons it has remained the

Tenors have come and book as the yet his holds on the same sweet and pleasing tones. He has never been known to disappoint an audience,

At the Volks' Garden Manager Geiselberg affords the usual attractive bill. The popularity of this place is truly remarkable. Too much credit cannot be given Manager Geiselberg for his management, which is most judicious and has proved eminently

Delehanty and Hengler are the chief attractions at Manager Tom Donaldson's popular London Theatre this week. The remainder of the programme affords the usual attractions.

Harry Miner has inaugurated the new year with a holiday bill of peculiar excellence. John Hast, Johnson and Brune and and Bryant and Hoey are the chief stars. attendance continues good.

Haverly's Minstrels have been engaged by Col. Sinn, for a week at the Park Theatre,

C. W. Couldock has been engaged to play John Perrybingle in "Dot" with John E. Owens at the Park. Minnie Palmer will play Dot, and J. C. Padgett Mr. Tackleton.

The Leonard Grover "Boarding House" party has broken up in consequence of bad business and returned to town.

Jerry Thomas opened what has been known bitherto as the Theatre Brighton, with a minstrel entertainment, on Tuesday evening. Charley White and Bob Hart are the leading attractions. Hart is, stage manager. Kate Claxton plays in Williamsburghnext week in the "Double Marriage."

Signor Brignoli will probably go to Ha-

"H. M. S. Pinafore" has been published. Herr Wilhelmj receives \$30,000 for his American engagement.

H. W. Nicholl, a local composer, is rising into fame; his "Romanza" from a suite in A major has gained favorable notice.

Mrs. Florence Rice-Knox will sing at a concert on Monday evening, January 6th, at the Brooklyn Music Hall.

The eldest daughter of Signor De Vivo is being educated for the operatic stage.

We regret to hear that Mile. Marco, Miss Kate Smith, has had an attack of sore throat that will prevent her appearance with the Strakesch Opera Troupe at Booth's Theatre.

Mr. Gotthold Carlberg and his orchestra visit Boston before the end of the season.

Marie Roze and Minnie Hauk have been suffering from inflammation of the vocal

The N. Y. Philharmonic Club, composed of six of our best musicians, will commence a series of four concerts in Chickering Hall, on Tuesday evening, January 7th. Miss Anna Drasdil, our best resident contraito; Mr. Joseph Eller, Oboe; Mr. Edward Bochm, Clarionet; Mr. Adolph Sohst, Bassoon; and Robert Loescher, Horn, will assist on this

Gus Hall, the baritone, has joined that Hess-Abbott Opera Troupe

A series of twenty organ recitals will be given by Mr. Henry Carter, in Trinity Church every Thursday afternoon. The first will be given on January 5th:

BABA AT THE BOWERY.

Probably no play has had such a peculiar history and encountered so many obstacles as "Baba." It is French in authorship, having been written over twenty-five years ago by an obscure Parisian, whose name has long since disappeared from all association with it.

Sometry—that of the Oh Bowery. Since the written over twenty-five years ago and in this historie structure, refitting the forum which Forrest and kean. Cehanan, since disappeared from all association with it. Gallie version of the story of "Aladdin." As a vehicle for spectacular and ballet wonder and the novel effects of stage machinery; Baba" has few rivals. The piece consists of a prologue and three acts, and is based entirely on the story of Aladdin in the "Arabian Nights" tales: but the story is richer in incident and situations than in the ordinary dramatic version. The author made no attempt at literary excellence in his librette, but constructed a work in which so many attractions were offered to the eye that there would be little opportunity left for an intelligent criticism of his plot. The scene was laid in Con-stantinople, with Baba as a remantic young tailor, who falls in love with a daughter of the Grand Pasha, and, to win her heart, goes through a series of magical adventures on sea and land. To faithfully carry out the requirements of this prodigy of dramatic art, it was estimated that no less than 400 persons must participate in each performance. The original east distributed this number as foloriginal cast distributed this number as lower Leading characters, 22: soldiers, 15; gentlemen of the court, 107; grand ballet, 200; young ladies, "fairies," 50; come shifts to provide the court, 107; grand grands, 100; young ladies, "fairies," 50; come shifts demons, closes and grands. 200; young ladies, "fairies," 50; come shifters, 40; giants, demons, sloves and guards, 600. This number did not include the orches This nurshes did not menue income nor the large corps of supernumeraries nor the large corps of supernumeraries sary to the presentation of the spec-ssary to the presentation of the spec-ssary to the presentation of the spectra nor the necessary to the presentation of a dozen wontacle. Six tableaux and half a dezea wonderful transformation scenes were introduced upon the first rehearsal of the play in the Chatelet at Paris during the season of 1859-60. For two years "Baba" was the sensation of the French capital, and nightly crowded the Chatelet and the Porte St. Martin, then the largest play-houses in Europe. Mr. Eddy of this city was present one evening, and was struck with the idea that the play could be Americanized and transferred with all its splendid seenic of that the play could be Americanized and transferred with all its splendid seemic of fects and stage mechanism to delight the uninitiated New York public. Being unacquainted with the French language, Mr. Eddy induced his wife, nee Miss Heurietta Irving, to translate "Baba," on the homeward trip across the Atlantic. Several unsuccessful attempts were made by the Eddes

The closest calculation of the first spectacle. The closest calculation of the first spectacle. The closest calculation of the first spectacle. In demanded two nights impossibility of a single representation, owing to the necessary mechanical paidly effecting the other difficulty was fell combinations. Anyund in the fact that a was controlled by any was required than prietors who were apply of the moneyed protake hold of the proached and asked to the Baba" was shelved to reveral years, and the idaptation made by Mrs. Eddy was cost \$100,000. take hold of the proached and asked to "Baba" was shelved 'arisian novelty. So the public heard not for several years, and the daptation made hing of it. Meantime quietly revised and it by Mrs. Eddy was A. Mack, who attemp hyperred by Mr. John its herendean proported the feat of reducing for enactment. Col. ions and arranging it the manuscript and Jim Fisk was shown enough each to set the asked to "put up" an impulsive ned of play agoing. With claimed: "I'll do it; it his head. Fisk exgive the shown a "se simmense. We will Opera House." To id off at the Grand Eric speculator to act devide was with the promulgated to go ahe so orders were at once Max Maretzek was said with the work. Mr. very large orchestra, ured as leader of a were engaged as balle the Minzelli sisters Mr. Robert Hamilton it troupe leaders, and costumes. All this occagan to make up the preparations were halfured in 1870, and the Fisk was shot and kill finished when Col. trail Hotel on the ded in the Grand Cenjanuary. A sudden forming of the 6th of interesting work.

Notwithstanding the were those who believe drawbacks—there those who believe drawbacks—there those who believe drawbacks—there the seem of the papers mildly purous extravaganza," as Theater in the fall of it, at Niblo's Garden the amount of properf 1876. Only one-half was put on this platfoy used at the Chatelet many of the "effect," and in consequence but from the very sti had to be left out; with Gothamites. Mr the spectacle took Deverna interpolated lesses. Sherwood and acc, "Revel of Ross the "Crumbling Paltion Ship Scene" wis "and "Transformamenced an expensive the "Crumbling Paltion Ship Scene" wis "and "Transformamenced an expensive the "Crumbling Paltion Ship Scene" wis "and "Transformamenced an expensive the rest, and compeople. The receipts f, "business" of 500 ran up to \$125,000, but of the first ten weeks penses that nearly evelogreat were the extended the second of the property in.

all the goods under an a The sherift seized Deverna for debt, whi tachment of W. E. after Mr. F. W. Hofele c at a sale sbortly Mr. Sherwood, however in the property in succeeded in ob-Mr. Sherwood, howeve bid the property intaining possession after a', succeeded in oblibaba' in a new combi legal fight, and took old "setting," to Philadiation, but with the the evil genius of the Jiphia. Here again Four disagreeable, storm lay asserted itself. Philadelphia debut at they days greeted the bringing empty houses of Academy of Music, For two nights longer and financial disaster, repeated, and then on the performance was night of April, 1877, a gibe second Saturday the Philadelphia "seasofand riot culminated made for wages due ba." A demand was male employes, a sorre of whom were armed premises to save their livers rushed from the premises to save their livers rushed from the employes marched off wites, while the female finery. An orchestra of h dresses of Oriental employes marched off with the charactery. An orchestra of h dresses of Oriental to a single fiddle, whilifty pieces dwindled to a single fiddle, whilifty pieces dwindled tryr-like strain. Then h kept up a maragreed to play in Ba the combination a Sunday night traint more, and took more and Potomae road over the Baltimore and Potomae road over the Baltimore and Potomae road with a performance were given at a cle. Nine performant the members of the profit of \$4.500, ignominiously left to wend company were homeward on foot. All their various ways incidental to the spectace for paraphoraalia received for nine months.

The which its vary in the Monumental and ander Messay of fortunes carried and ander Messay of fortunes carried have and because and have the same and the large and the large and the large and la

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ner, Mr. Bache. At in responsible parties have a tice "done to the great Erced to for all." At considerabhrench ph for all." At considerable each play has freighted several express cars whenever a country acquired property newly acquired property and brou-entire to New York, with the view of and brought ing "Baba" on "the la gest stage country"—that of the Oli Bowery. the assembled elite of New York. The plat the assembled to inches in tors. Trappar form is 105 feet 6 inches in length, and early 69 feet wide. The roof is 50 feet from the floor, and is admirably tited with from the floor, and is admirably of little with from the floor, and is admirably thed with frders and supports for a serie of infriese mechanical changes, such is "Baba" demands in its workings his "Baba" demands in its workings his hind the cretain. Why, they can give an "mazon Marh" of 310 feet, an advantage that would make allo feet, an advantage that would make even a Parisian manager howl with edight. Hofele says that he would spend \$50,000 to in New York. All the brightened up with the artist's brush, and these is the famous, but mpractical, "teashop" scene of Messes. Aimpractical, "teashop" scene of Messes. Aimpractical, "teashop scene of Messes. Aimpractical, "teashop scene of Messes. Aimpractical, "teashop scene of Geo, the solution of the "teasto help him out in the polymer of the parising that the solution of the "teasto help him cut in the polymer of the parising that the solution of the "teasto help him cut in the property of the parising that the solution of the "teasto help provided that the property of the parising that the property of the property of the parising that the property of the property of the parising that the property of the property of the parising that the property of the property of the parising that the property of the property of the parising that the property of Fox's famous trick-make to belp him out in the solution of the "teature to help him out in a dew pantonime nowhep" puzzles, and by the Bowery stock conty to be performed by the Bowery stock conty to be performed its new departure is pressed for Jan. 6th graphed for from her Caon has been telesthe leading part of Amet. Frank Wills, the comedian of the age, the Frank Wills, role of Baba; Miss Betty ill cuart the famey lead the ballet; Miss Fkemmelsberg will Gulnare; Mille Sackett hel Allen will be Joseph P. Winter for the cast for Phrosine; young ladies not imp Grand Pacha; 100 nevertheless, will add t.ked, but beautiful young ladies not impediated Pacha; 100 nevertheless, will add toted, but beautiful tacle. One hundred sold he attractive spec tacle. One hundred sold he attractive spec"demands" are alreas"s, atteredants and
artistic work, and the booked for their
dancers are under train hy-four excellent
gan on Tuesday. The dy. Rehearsals benext Monday. -- /

MARY TAYLOR FATHER.

From the Suray Times.1 H

Mr. Thomas Gibbons randfather of Miss Vary Taylor, of Olymp Theater fame, and a butcher in Fly and alten markets, was the first to cut a porter use steak. I may be mistaken in these stements, as the period I write of was over try years ago. Gibbons was the one who jirst cut porterhouse steaks and gave them

Tuesday norning lesse for the Clube as his seas

It has been known in theatrical circles for the past two weeks that the business relations of Fiske and Harkins had been the reverse of friendly. Each was endeavoring to oust the other from his place in the management. Events culminated on Tuesday last, when Mr. Harkins took what we regard as a wholly unfair and utterly unprofessional advantage over Mr. Fiske, by making application for the appointment of a receiver. We say unfair and unprofessional because at the time Fiske was lying prostrate with illness and was therefore incapacitated from replying to the allegations of Harkins. Harkins, moreover, showed very bad taste in engaging as his counsel the attorney for a rival theatre. The facts of the matter are that the connection of Harlans with the management has proved detrimental to the interests of the Fifth Avenue and that Fiske has been striving to get Harkins out. It is a wellknown fact that whatever business has been done at the Fifth Avenue has been due to Fiske. It was he who "worked up', whatever success the theatre has attained. Last season he made success of Modieska. This year her engagement proved unsuccessful. It can be flattering to the feelings of Harkins, but the fact remains that his presence in the bill has had the tendency of keeping people from the house. On the engagement of Mary Anderson-when Mr. Harkins, by reason of a severe domestic bereavement took no active part in the management-the firm cleard \$4,250. Modjeska's business in "Camille" was quite fair, but in "Fron-Frou," when Harkins appeared, it declined perceptibly. During Booth's engagement, "Hamlet," "Richelieu" and the "Fool's Revenge," in none of which Mr. Harkins appeared, did well, but "King Lear" amd 'Othello," in both of which Harkins appeared, did badly. Jefferson's engagement, which Harkins has been managing, has been a failure thus far. It may be seen from this that Harkins has lost that popularity which Fiske counted on when he admitted him as partner. Moreover, the engagements effected by Harkins tended to embarrass the management. The stock company he gathered to gether, while one of the most expensive in the country, is notoriously one of the most inefficient. In the first place Harkins got together a company without a leading lady. This of itself would prove fatal to almost any thea:re. It compelled Fiske to hire extra people continually, as Nellie Cummings, Constance Hamblin, etc. Frank Mordaunt's engagement, too, proved ill-advised, for he played exactly the same parts Harkins should have played and has in consequence been idle more than half the There was no soubrette in the organization and as deficient in other respects. terms to stars the theatre has been compelled to stagger under the weight of a heavy and unproductive stock salary list. Judge Van Vorst on Tuesday declined to grant the motion of Harkins and further argument is set down for this morning. The result of the matter will be that Fiske will become again sole manager of the Fifth Avenue Theatre, Harkins retiring. Under the circumstances this was bound, sooner or later, to happen, and Harkins 'action will serve to expedite it.

Final Break-up of the French Opera Troupe.

Mile, Zelia Weil, and MM. Mislet and Doria, of the French Opera Troupe, sailed for Europe by the steamer France last Wednesday, all efforts to reorganize the troupe having failed utterly. The company—quite a fair one of its kind-appeared here first at Booth's Theatre, where bad management and Starr Morrissey killed whatever hopes there might have been of doing any good business. The season failing, the troupe came near breaking up. Several abortive attempts were then made to find for the troupe a suitable theatre, and spasmodic attempts at performances were made at Fifth Avenue Hall and at the Union League Theatre. Finally, Henri Wertheimer and M. Durand got together the best elements of the organization, and began a season at the St. James Theatre. The selection of the house proved unfortunate, as the theatre was then under the management of Josh Hart, who has proved of late years a veritable Jonah in all theatrical enterprises in which he has been engaged. The season there proved, of course, unsuccessful. At its conclusion the company disbanded, individual members making such arrangements as they could until it was reorganized. About ten days ago Brown and Barnes effected an arrangement with Manager Crossy, of the Broad Street Theatre, Philadelphia, whereby he agreed to pay a certainty of \$3,300 for two weeks' engagement. Matters continued pleasant until last week, when announcement was made to Brown and Barnes that the company did not have money sufficient to leave New York and pay their railroad o Philadelphia. At this juncture

> troupe cannot come on without an e of \$150. Shall we supply it?" message answer came from Crossy

telegraphed to Crossy:

advance it." The money was accordadvanced. On Monday, however, it and that the \$150 ove inadeand that addition would be before the comp Brown thereupo to Philaa to see Crossy, will the terms of h ite ready

declined-on the ground of inability-to make further advances. A manager here learning the facts, and perceiving that an advance of perhaps \$200 would secure him the advantages of the \$3,30) contract, endeavored to carry out its provisions in some shape. The arrangement fell through, however, and the troupe, finding it impossible to leave New York, could not get to Philadelphia, and, accordingly, the North Broad was closed. Efforts were then made to have them come on in time to open Tuesday or Wednesday matinee, Christmas, at the latest. This proved impossible, and Brown returned here, all efforts to get them from here to Philadelphia having failed. The result of the matter is that there is a legal complication between Crossy and Brown and Barnes for the \$150 advanced by the latter. Crossy says they must look to the managers of the company for their redress, but Brown and Barnes say that the money was advanced on Crossy's order and for his account, and that he must pay it. The whole affair to unfortunate, as showing how far bad management can ruin the best theatrical enterprise. The three members of the company who returned to Europe did wisely, but the condition of the others who remain must evoke real sympathy, as they are in a destitute condition. and have no present prospect of engagement. A benefit will probably be given them to enable them to get back to Europe.

Revival of the Black Crook.

The "Black Crook" is to be revived at Niblo's next month, on a style of splendor commensurate with that of its original production at this theatre, which occurred in September, 1866. The famous spectacle will be given under the direction of the Kiralfy Brothers, with all its original effects and with many new attractions. There will be three premiere dancers, a corps of one hundred corvphees, and probably some of the original cast. It is expected to run the "Crook' through the Spring and Summer, and if Manager Starin pursues his present idea of getting up the spectacle in really good style, we have little doubt but that he can achieve an oldfashioned one hundred nights run. The play has not been done here since Ransom Rogers gave it at the Grand Opera House, but it was then so badly done that there were few chances of success. There are a good many old time associations connected with the 'Crook" at Niblo's, which would inspire with great interest the revival of the piece at its old home. Very many persons who are only casual theatre-goers nowadays, have a very vivid recollection of the original glories of the" Crook" at this house. It calls up a good many pleasant reflections, and will be quite a novelty just now. The Kiralfys have some cities of New York State. It has attracted large business-the old name seeming to have lost very little of its magnetism. The era of spectacle, which seemed a logical outcome of the ways, wealth, and prodigality which succeeded the late war, ended abruptly with the financial crash or 1873. Since then the drift of popular favor has run counter to spectacles, and none of them have achieved any real success in this city. There seems to be some revival of interest in that direction just now, and the "Crook" would be apt to do very well. How far it will be possible to replace the original cast is not difficult to say. The company is scattered, most of its members being in England. C. H. Morton, who played Herzog in each of the successive revivals under Jarrett and Palmer at Niblo's, is now with these managers in Europe, in one of their Uncle Tom's Cabin parties, now devastating the capitals of that region. Frank Tannehill will probably play the role here. It has often been a question with most people how a play of such shallow pretensions to literary merit could achieve such wonderful popularity. There are dozens of better spectacles, but none of them have ever quite come up to the degree of success achieved by the "Crook." We don't suppose a better evidence of the real hold it has on the public can be cited than the fact that the announcement of its revival at the theatre where it has been played already for more than twelve hundred times, has evoked as

A Broken "Hart" -- The "Pittsburgh

much interest as would the production of

Grip."

Several members of the defunct Hart 'Chicago" party arrived in town on Monday. The account they give of the breakun shows it to have been one of a most disgraceful kind. It appears that the manager was in arrears of salary six weeks, and that the company were compelled to pay their own railroad fares to get home. The break - up occurred at Pittsburgh, where Hart's troupe had been playing a disastrous engagement. The chief members of the company got home as best they could, but some of the poorer ones were left stranded in Pittsburgh, there to forage on their friends and the public for the very necessaries of life. Business was bad from the first, Hart's name seeming to exercise the most baneful influence everywhere. There was a time when the identification of Josh Hart with a variety entertainment would have been sufficient to assure its success. Taken Itoagether, it is probably one of the very worst of the many disgraceful theatrical collapses which have marked the present season of disasters. The shameless iniquity of hiring a company without paying them or even con-

not be allowed to pass unnoticed. And when we consider that the ostensible manager was a virtual fugitive in another section of the country, the wrong becomes the greater and the more flagrant.

But there is another matter in connection with this man Hart which should not go by easily. The charge is a very severe one, but seems to be borne out by the circumstances.

It is alleged-on authority in no way preindicial or hostile to Hart-that prior to leavingfor California with his company, he took proceedings in brankruptcy, and was actually at the time he made the engagements with his company legally unbound to pay them. For a man devoid of name, means, and credit, to speculate on the incredulity, and trade on the importunities, of actors and actresses, is not, unfortunately, a thing rare in theatricals. But in these cases the company knows what chances it takes, and goes out on a "snap" with full knowledge of the facts. But for a manager to deliberately hire an extensive company, to contract to pay them salaries, and to transport them from their homes and places of residence three thousand miles on a mere contingency, is a fraud and outrage which, if true, should consign the perpetrator to the lowest place infthe regard of fair, square, and decent men and women. The snapping of an axle, the misplacement of a switch, or a single igniting spark from an engine, might destroy the whole prospects of the troupe, and consign its trusting members to the same bad fate as overtook Mr. Hart's other enterprise in Pittsburgh last week. Fate deals roughly enough in all conscience with most actors and actresses, but it seems to have been reserved for Hart to go furthest in the iniquity. It is time now to put a stop to this trafficking on the cares of the "poor players" who not only bear the burden, but shoulder often, too, the

chances of management as well. This is a thing that must be stopped, and we can conceive of no better time than the

present to stop it. The downfall of Hart in the past few years has been a most swift and remarkable one. Five years ago the name Josh Hart on a bill would be accepted as a full guarantee of the quality of the entertainment. He was regarded, and not without reason, as the shrewdest variety manager in America. Now there is none so poor as to do him reverence. His losses have been colossal, and they have not been, it is only fair to say, due wholly to his own demerit. Quite the reverse, Hart was a smart and a successful manager till the day he turned his hand against the profession which had gained him his wealth and status, and the day he drew his first check on the proceeds of which a horde of hungry adventurers were made able to be merry at his expense he began his decline, which has ended this week in a disastrous break up no one place, and, if reports are to be believed, a bad failure in another.

The decline of Hart is to us, and must be to most people, a source of regret. The deradence of a noted name may give to some selfish minds a temporary feeling of triumph, but it affords to us a feeling of very sincere ommiseration and regret.

Poor Hart! His every enterprise has been blighted. The Central Park Garden stands idle and cheerless. The Standard Theatre, the great monument of his thrift and triumph, has passed into other and better hands, and Mr. Henderson is reaping the harvest Hart worked so assiduously to sow. The St. James Theatre kept open, and had prospects till Hart took it; but this connection killed it, and an advertisement in one of the papers last week announced that the place is to be torn down. The Comique, where Hart made his first success, is now in the full flush of Harrigan and Hart's success. the two men whom Hart's organ so virulently assailed when they sought to build up for themselves a name as actors and managers. In the broad surface of affairs the e remains no trace of Josh Hart.

He may now have time to inquire to what end all his "backing" was. He may ask whether the hundreds of dollars he sunk have ever turned into his pocket one cent of return or he may ask himself whether he has ever derived a dollar of income from his unfortunate investment, or a day's gratification is having contributed the means whereby the best and truest, the most eager, active, cultured or industrious of his own profession were so ruthlessly and wantonly assailed.

New Year's Day brought to Josh Hart no bright recollections, no brilliant future prospects; but it brought him face to face with facts and fate, and showed him a wealth of opportunities disregarded, and work of a lifetime dissipated and irretrievably thrown away. Even the organ he established has found a new "backer," and New York holds no better memory of Hart than that of a man who had once been very successful, but who by his own act suffered a speedy decline.

TONY PASTOR-We present in the MIRROR this week, a picture of Tony Pastor, the most ropular man on the American stage. Mr. Pastor is known no less as manager than as a performer. The wonderful tenacity of his hold ou the interest and attention of New York patrons, is perhaps due more to his genial personal qualities than to any other

Chas. Wyndham has determined to produce Lemares" and also " Our Boarding House." Grove's amusing comedy has been played nearly everywhere. London is about the contract, tributing to their traveling expenses should la . place one would look for it.

Mr. Scott's Cheek.

Mr. Clement Scott, of London, is clearly entitled to whatever credit accrues to the exercise of the most colossal assurance. Mr. Scott belongs to that large and unfortunately increasing class of quasi-journalists in London who are forever seeking to combine the business of criticism with the art of writing plays, without obtaining much success in either field. Their chief aim seems to be to bring their diligence into equal requisition at the editor's desk and in the greenroom, and to acquire whatever profit there may be in both, without hazarding anything in either. People on this side of the Atlantic know of Scott by the announcement which appears from time to time in English papers and is occasionally wafted over here, that "Mr. Scott is engaged on a new play which is shortly to be produced at the -

It is a feature of Mr. Scott's vocation that in what he is pleased to call his efforts at dramatic authorship " he has associated with him some collaborator drawn generally from the same haunts and contributing to the partnership the self same qualities whice Scott possesses in such bountiful measure—sublime assurance and restless activity in appropriating other people's literary work. It invariably turns out that when the 'new" play of Mr. Scott and his friend is produced it is no more than a direct translation from the work of some French dramatist to which Scott has with charming modesty affixed his own name and that of his colloborator. The fact that the bulk of London journalists of the stamp of Scott do whenever occasion offers somewhat the same thing in modified form, tends to create a sort of mutual admiration society, in which every man praises the others' works as superior to everything but his own, and pledge him im-munity from that condemnation which should be vented at all times on thieves and pirates, whatever may be the influence or wherever the chosen field of robbery. In a coterie of this kind, composed almost wholly as it is of idle pretenders and shallow imitators, there must be much rivalry on the score of assurance. But surely Scott, by his action last week, is entitled the pre-eminence among them all. Last Saturday, the 300th night of Victorien Sardou's "Diplomacy" occurred at the Prince of Wales' Theatre, and when the actors assembled on the stage they discovered, according to Scott, that they had been "the subject of a graceful compliment." It took the form of hot-house flowers and "well-filled cigar cases," which were presented to the performers "with the earnest good wishes and thanks of Mr. Clement Scott." We are not informed whether the cigar cases were given to the ladies, and the hot-house flowers to the gentlemen, or viceversa. Nothing is said of the form which the tribute or err. Scote i good wishes and thanks took toward Mr. Sardou, the author of the play. There is seemingly no mention of him in the matter. He got no eigar case. Not even a stray hot-house flower. But he must have consoled himself with the thought that he received a high compliment for his work in not receiving any tribute of Scott's good will-the compliment or recognition it was within Scott's power to afford. The clever Frenchman must have smiled to hear of the En elishmen's scant delicacy and super-abundant assurance. If we mistake not, some one of the forthcoming French reviews will contain M. Sardou's caustic reference to the Englishman's "freshness," coupled with the remark that a hot-house is a good place for a man who filches another's writings, and trades in cigar cases on the product of his fame and

PROFESSIONAL DOINGS.

Mr. Henry Irving, the actor, and Mr. Frank Marshall have come to the conclusion that "Hamlet" is Elizabethan and not Danish.

The next play at the Globe will be "Serpent and Dove," after which the Fry Sisters appear, probably in "Mischief," which pleased greatly on the road.

Matters are not entirely serene in the company of the California Theatre, where they are favored with two "leading ladies" and two managers, who are actors as well.

Frank Mayo has been engaged at Niblo's Garden for two weeks, beginning this week on a certainty of \$1500 per week.

B. T. Ringgold now gives an imitation of Charles Fechter, in "Almost a Life," at the Standard. As an imitation it is not a suc-

Mrs. Lander has retired to Washington, where she proposes residing permanently.

The snow blockade in the West has interfered materially with the business in some

Rose Lisle and Edward Arnott play a return engagement at the Bowery Theater in February

Jarrett and Palmer threaten New York with a revival of "Uncle Tops's Cabin" at Booth's Theater in March.

Five thousand dollars jy stated to be the amount lost in the "Double Marriage" at the Lyceum.

John E. Owens begins an engagement at the Park Theater, January 20th, in "Dot," succeeding the Colvine troupe.

Herman Linde begins his series of Shakesperean recitations at Steinway Hall, on the 8th inst.

W. J. Stephen, who has been quite successful playing a variety theaters with his trained dogs "Zp" and "Romeo," is trying

to have a play written which will show th off to better advantage than does "Baved from the Storm," in which they are now appearing.

Ada Cavendish has been engaged to appear at the Park Theatre this Spring.

The Lingards go to the Broadway, appear ing in a round of their best charac

Mr. J. H. Rowe, who played in "Queen's Evidence" at the Bowery by permission of A. M. Palmer, will not, it is announced, be permitted to play it in other cities. The re-port that John McCullough, before playing "Coriolanua" in Philadelphia, telegraphed to Palmer to get his permission to play it is

Manager Abbey intends mounting "Do at the Park in most admirable style. T chorus singers have been engaged to re-sent the "Midsummer Night's Dream."

Warde and Barrymore play in Montre the present week.

Georgie Drew is resting for a week at

Barney Macauley has been offered for a California season \$20,000 for ten weeks for himself and company, commencing at Oma-ha, June 9th, playing two weeks on the road

Frank Mayo proposes a trip to Au after his engagement at Niblo's. offered large terms, with a guarant \$5,000 per month for five months.

S. M. Hickey has shortened the length his engagement with Genevieve Ward, has proved a dead failure as a ster on

The Hess Opera Troupe make a visit to New Orleans, opening there Ja 20th.

Wilham Henderson's "Standard The Company, including Maude Granger, Osborne, Gus. Levick, Eben Plingues, go out with "Almost A Life," January They will take one week in New and York State, thence to Cleveland go, St. Louis, Cincinnati, etc.

Mrs. Oates remains altogether se weeks in California, having made the est hit in the "Little Duke" ever there, She has played it eight weeks to average of over \$5,000 per week. It be produced with her present comp New York theatre early in April.

A. M. Palmer lost over \$800 by his Be lyn venture, at the Academy of Music, wi "Kiralfy" last week.

A Law for the Lawler

Respectable business men, in all have a right to protect th untair and extra production of Indeed, most housest men o Indeed, most honest men consideration sponsibility devolving upon them irregular operators out of reputable business. This is a rule by which town merchant is guided, and it or equally binding on the Broadway manager. It should be not only lege, but the duty of well as square-dealing theatres, to take a measures to crowd out the ir vagrant speculators who serve of the profession into disrepute, be and in a commercial sense. What would become of the w

goods trade, if honest dealers Chatham street auctioneers to to of their goods and swindle their right and left? What will be theatrical system that enables a man out a dollar in his pocket to open a fails, walk off and leave hundreds of de of debts behind him? Sooner or late honest manager will find that il which the dishonest speculator sh which the dishonest speculator ch only reimburse itself by staying

Of course, it is a good thing for the rical business to encourage all legitime practical enterprises. But there is of confusing these with vagabond which have neither a reason for a chance to exist. Business is b knavery is knavery. A man who, he cannot pay his employed premises them, makes them and unwilling partners in any wild a nothing more nor less than a knave. It not make any difference that he may tale this responsibility with really intentions, and a sincere belief that] going to make money. He is simply tr he hires, and if they lose their stake he is not an unfortunate investor, b unlicky swindler.

When people of this sort choose usiness for their field of operation harmjthey do is not confined to those whom they deal directly and imm The man without a cent in his po opens a theatre for one week, to wild-cat speculation, and bursts up three days, leaves his company, his hands and his ushers in the lurch. He is not all. He manages to make mischievous in other ways; and it is th and respectable manager who m this mischief. The printers and tradesmen whom the snap spe chested will henceforth d and cash payments of the p and the swindled p trust the promises and

more competent caterers. How much of this sort of thing can the show business afford?

But the professional shark is by no means the only one to trouble the theatrical waters. The irrepressible "amateur" is, in his own way, a rather greater evil. "Amateur" is a word chosen by themselves to designate a set of idle people who want to play at playing, without taking up the heavy burden of the actor's life. They began by acting charades and farces, in back drawing-rooms; which style of thing reeched about the level of their ability and usefulness. This was all quite unobjectionable; it hurt nobody: not even themselves. But now the amateurs are not satisfied unless they hire a theatre, engage a professional coach, and rope in an audience of their personal friends, who pay two or three dollars apiece to witness a performance simply absurd from an artistic

The hundred and one an ateur societies of this city have not the slightest claim to the respect of the profession or the public. They accomplish no good end; they have no aim or purpose, except the gratification of personal vanities. They are not "feeders" to the legitimate stage-further than that they supply yearly a dozen or so unskilled, fatuous monomaniacs who want to be stars and play leading business before they know how to sustain properly the position of utility people in our third-class stock companies. The only institutions to which they really are a "feeder" are the divorce and bankruptcy courts.

Amateur performances are generally given nominally "for the benefit" of charitable objects. After expenses have been deducted, the object is, as a rule, "benefitted" by some fifty or a hundred dollars. The members of the cast have spent over and above disbursements chargeable to general account, probably quite this sum. If they really wished to benefit anybody or anything the cheaper and more honorable way would have been to make the amount up directly from their own pockets.

As it is, the amateurs are social blackmailers, after their fashion. They use their personal influence to force their friends to buy tickets for their entertainment; and the money is thus wasted in that which would otherwise go directly to the treasuries of professional theatres.

There is really no objection to the amateur, in his proper place. But that place is, as we have said before, his own private back parlor. When he comes out in public and asks people to pay him for making a fool of himself, he interferes with regular business; and becomes a nuisance.

There is, perhaps, little to choose between the knave in the profession and the fool out of it. ,But it is time that managers m good standing should open their eyes to the fact neither the one nor the other is a desirable colleague or competitor, or rather it is time that some one should open the managers' eyes, for they are not, as a class, capable of forming that operation for themselves. We, therefore, make a suggestion, and wait to hear it seconded, that steps be taken to secure the passage of a municipal ordinance, which will effectually check theatrical freebooting. A State law is not needed, because the traveling snap business is out of town a more or less legitimate enterprise. It does not injure established houses; and its difficulties and dangers are too well understood to deceive anyone.

What we want is a city ordinance, imposing a moderately heavy license fee, not only on every lessee, but on every sub-lessee of a theatre, and on every person or company hiring a public hall for the purpose of giving a theatrical, or alleged theatrical, entertain

This law must be drawn up with stringent care to prevent, on one hand, evasion of its provisions by the objectionable classes; on the other, imposition of injurious restrictions on respectable stars and combinations.

But the technical wording need not be matter of anxiety. Any competent lawyer could so phrase that ordinance, that it would shot down like a steel trap on both varieties of irregulars. To change the metaphor a \$250 permit would probably act as a wet blanker on the greed and ambition of professional frauds or amateur fools.

The speculator who engages on credit \$2,500 company of artists and artisans, with out having \$250 in his pocket to pay for license-fee, has no right to exhibit in this city. The amateur has no rights under any freumstances.

Miss Charlotte Neville has been offered a position in the Standard Company, which goes upon " the road " next week.

W. H. Lytell produced the "Streets of tile New York" in Jersey City without arrang- Adams mg with Frank Mayo, or his agent, about the paying the royalty, and there is in consequence trouble.

Katie Mayhew plays a two week's engagement at the Standard in "M'liss," beginning on Monday. On the 20th Manager Hender son will produce "H. M. S. Pinafore," which has proved the reigning Boston sensation.

a Rand has made quite a hit as Marcele ther and Son" in Brooklyn, stirring the staid theatre-goers of that quiet suburb am. It is in many respects supe da Dietz's performance at the which, it will be remaindered, rit. It is, indeed, Miss Rand's in Brooklyn since her enOUT OF TOWN.

MASSACHUSETTS

The success of "Revels," the new bur-lesque by Dexter Smith and J. J. McNally, of this city, just brought out by the Rice Surprise Party in San Francisco was an-Surprise Party in San Francisco was announced to the authors last week. Congratulations were numerous and hearty, and ap-plications for other dramatic work from the others have been constantly flowing in.
Robson and Crane were in town last week

having engagements in this vicinity.

The owners of the land upon which the Globe Theater is located to k possession of Globe Theater is located took possession of the entire property, including the accessories of the establishment, last week, on account of the violation of the terms of the lease to Mr. Arthur Cheney. The landowners, five in number, of whom Mr. N. J. Bradlee, the the well known architect, is the principal, have thus secured the control of the establishment to the entire exclusion of the right holders who have no claim, except against the Cheney estate. The theatre is to be let at once, and, without doubt, will be opened to the public again in a few weeks. Bids for a lease have been received from many of the prominent managers in the country, and probably before you receive this the award will have been made. Among those who are negotiating for the Among those who are negotiating for the lease are: Managers Henderson, Abbey and Palmer and Miss Kate Claxton of New York, Manager Stetson and Manager E. E. Rice of this city, Manager Haverly of Chicago and a committee of the stockholders; most of these were in the city last week, or had their agents here to look after their interests.

The Boston Museum Company still continues to present that charming musical absurdity: "H. M. S. Pinafore," and supplements it by "Trial by Jury." Both pieces have made an immense hit, especially the former which immenses former, which improves greatly upon contin-ued acquaintance. Those who see it once never fail to go half-a-dozen times after, and this in a measure accounts for the crowded houses and the snatches of new music everywhere whistled and sung. There seems to be no limit to the length of time this bill might be continued.

e continued.

Mr. Joseph Proctor, after weeks of careful his hiblical drama, preparation, brought out his biblical drama, "Saul," at the Music Hall last Monday evening. The piece is divided into three acts and six tableaux; has five leading charac-ters and abounds in choruses, marches, and ters and abounds in choruses, marches, and arias which are rendered by fifty members of the Handel and Haydn Society, under the direction of W. J. D. Leavitt. The biblical narrative is followed pretty closely, the period presented being that portion of Saul's life between his first interview with David, and his death. The play is finely written, and the situations are strongly Saul's life between his first interview with David, and his death. The play is finely written, and the situations are strongly marked. The text is in blank verse and consequently must possess the faults incident to that style of composition. The play is inclined to be slow and it is doubtful if it is appreciated as it merits. Mr. Proctorsustained the part of Saul, and carried himself strongly and impressively in his role, as was to be expected. The rest of the cast is also good and finely interpreted the play. Mr. D. W. Waller, as Abimeleech, Mrs. Emma Waller, as Pythonissa, the Witch of Euder; Miss Anna E. Proctor, as Nichal; Mr. Hart Conway, as David, and Mr. R. J. Dillon, as Jonathan. All acted their parts with excellent taste. Mr. Conway wins deserved commendation for his rendition of the musical the boards this week.

The Gaisty is menting with good success. the boards this week.

the boards this week,

The Galety is meeting with good success in presenting "Joshua Whitcomb" with Denman Thompson as the star. As a play, "Joshua Whitcomb" is both weak and strong, but it has been greatly improved since previous representations in Boston. Mr. Thompson has also improved, and now gives a sweet, delicious delineation of an honest, unsophistictaed New England fargives a sweet, delicious delineation of an honest, unsophistictaed New England farmer. Uncle Josh becomes a real personage to his audience, and impresses all with an undefinable but intense feeling of satisfaction. But the part is occasionally marred by little actions, calculated to create a laugh, but which are unnatural, as, for instance, when Uncle Josh, while dancing a country dance in a countried manner, stops to kick off his boots to dance in his stocking feet. It is only an occasional act like this that mars an otherwise faultless production. The others in the cast do the little falling to their share in a pleasing manner. "Uncle Josh" share in a pleasing manner. "Uncle Josh" continues at the Gaiety this week, and crowded houses seem to be the rule.

The "Danites" is always a favorite with Bostonians, and the Howard Athengeum was

nightly crowded last week. There is little that is now to say about the "Danites," ex-cept that it is presented with all its old-time attractiveness. [McKee Rankin's Sandy, Kitty Blanchard's Billy Piper, Louis Aldrich's Parson, Mestayer's Judge, and Parsloe's Chiraman are dramatic creations familiar to the whole country, and have lost no whit of excellence. The support in is remarkably good, and the their artistic excellence. parts is remarkably good, and the Richards scene painter at the of an exceptionally fine charac-Danites "continues this week.

NEW YORK.

ALBANY.

Lehend Opera House-Joseph K. Emmet closed what should have been a large week's lst inst., but what his careless thusines. d dissipation reduced to only fair Mrs. Albaugh made their initial apthis season, 23d inst., in Enoch Ar-Ar sustaining the titular role and playing JAnnie Lee. Mr. Albaugh odd; he is nothing if not conscien-areful, and all his methods are of and natural school, which has now resentatives on the stage. A good a most excellent Iago, a fine Ne-careful reader of all Shakesperian Mr. Albaugh can be ranked as an not as a specialist, and as being versasatisfactory, if not great. Com-with E. L. Davenport and Edwin Mr. Albaugh can hardly be called Mr. Albaugh can hardly be called al Enoch Arden, vet all bis points mostly made, all of his climax mice. and out. Mrs. Albaugh was a rather Annie Lee, and the two little Alquite a family affair, we ewind counting as the children. The completed good support in this play, and "Forty Robbers," which was propositive the animal logiday craying a satisfy the animal logiday craying satisfy the annual holiday craving spectacular drama, legs, red fire, a Strakosch Italan Opera Co. pre-erdis "Ill Troymere, 27th, to an which had gard for to hearing" Aida, which se sudden-sickness drawn owing to the about osnati." Before I attended review of the greas sung in Albany, 24 to store and but a glance at Mr. Strain has company may be in place considering he developed in glance at the best this season, her voice by a equally sold and rich throughout the currety of its

large compass.... Miss Kellogg's upper tones are about as good as—well, as ever they were, but her middle register, that part of the voice which is most called into requisition, has become poor, thin and wiry. Of lower tones she never had any. The tenori of the company are Rosnati, Adams and Lazarini. company are Rosnati, Adams and Lazarini. Adams you know—to your sorrow! Rosnati was, as before mentioned, indisposed, and the chorus is no better than is usual with Mr. Strakosch. The new singer, Litta's, vocalization is better than her voice, which is very poor in the lower register. Business was very light in Albany, the entertainments given not being advertised and the charges generally extortionate.

renerally extortionate.

Tweddle Hall—The Swedish Ladies' Vo Tweddle Hall—The Swedish Ladies Vo-cal Quartette gave a pleasing concert 26th inst. to a large house. Sig. Lazarini is a very little man, with a very, very little voice, which he uses rather nicely. Gottschalk is only fair, and Caufman unqualifiedly bad. Conly heads the bassi and is a good singer and a rapidly improving actor. Barill is conty heads the bass and is a good singer and a rapidly improving actor. Barili is very weak. Behrens conducts a passable orchestra, luckily having the aid of a few reliable soloists, Belz, on the horn, and Carrano, on the flute, being noticeable.

Martin-Hall—Marie Zoe, the Cuban Sylph, 22d and 24th did fair husiness. She was sup-

Martin Hall—Marie Zoe, the Cuoan Sylph, 23d and 24th did fair business. She was supported by a "snap company," that Sam Fort, of Troy, brought up to support Ed. Arnott and Rose Lisle in the "Foundlings." Post 5, G. A. R. brought out "Battle of Shiloh" Holiday week, with a party of selected local symptoms.

amateurs.
Fritz-Emmet's Company are in Albany Fritz—Emmet's Company are in Albany this week, donkey and all.... From reliable sources I learn that "Sig. Rosnati's indisposition was caused fully as much by a spree Christmas Eve., as it was by the "severity of the weather in Buffalo."... The "puffingmachine" was in full blast a week before Strakosch put in an appearance... Emmet was intoxicated in Albany, Sat., 28th inst.; about time he shut down on this sort of business... Sig. Palma, of Baltimore, was recently in Albany visiting the old "Mignonette Quartette" of which he was once the first tenor.

BUFFALO Academy of Music—The Warde and Barry-more Combination closed a good week's business 21st....John A. Stevens opened 23d, for one week, in "Unknown," supported by his own company; bad business....Genevieve Ward, under Jarrett and Palmer, 30th, three nights

three nights.
St. James' Hall-A company styled the St. James Hall—A company styled the Fifth Avenue Combination, under H. G. Clark, played in "Under the Gaslight" 20th, and in "Uncle Tom's Cabin" 21st, to poor business.... The Kellogg-Cary Opera Troupe came 22d to fair house... Camilla Urso Troupe 27th.

GRISWOLD OPERA HOUSE-Rose Lisle and Edward Arnott in "The Foundlings" last three nights of week ending 21st. Mile Zoe, the Cuban Sylph, comes 25th, afternoon in the "Flying Dutchman" and evening in the "French Spy." Joseph K. Emmet in Fritz. French Spy." Joseph Central GRAND CENTRAL THEATRE—Cancelled, Alice Gleason, Maud Morrissey and Susie Parker, Ira Paine, the Morrisseys, Morton and Leavitt, and the four aces—Lester, Allen, Tierney and Cronin.

Wieting-J. K. Emmet will not fulfill his engagement here 24th and 25th, he appears later in the season. The Warde-Barrymore "Diplomacy" company, 26th, 27th and 28th with matinee.

SYRACUSE.

CONNECTICUT.

STAMFORD.

The Lilliputian Opera Company is booked or the 15th of January, 1879. This is the for the 15th of January, 1879. This is the first company since December 6th. The Opera House has been taken by the different societies of the city for local entertainments.

BRIDGEPORT.

23d. Robson and Crane appeared here in 'Our Bachelors' to a large and enthusiastic "Our Bachelors" to a large and enthusiastic audience. On their return from the East they will appear here in Shakespeare's "Comedy of Errors," which will be quite an event in the theatrical season here.—24th. Paulding's Dramatic Company, a new organization, presented the drama ent.tled "Maud's Peril," to a fair house. 25th. Christmas night, Harry Osborne and Fanny Wentworth Comedy Co. gave an excellent enterworth Comedy Co. gave an excellent enter-tainment to a large audience. Manager Skidmore tried to engage them for the rest of the week, but owing to their other engagements, were obliged to refuse. Should they come this way again they would meet with a warm reception.

Note.—Mr. Jacob Graff, late of the Kel-

logg-Cary Troupe, was in town durin week. He goes to join the Strakosch Troupe ome time in January. Booken—Jan. 2d. Hayerly's Minstrels.—7th. McKee Rankin week. and Kittie Blanchard in Haverly's " Danites."

HARTFORD.

The Rollin Howard Burlesque Company 26th....Haverly's United Minstrels 27th.... 26th... Haverly's United Minstreis 27th...
Signor Foli's concert was largely attended.
The troupe consists of Signor Foli, base;
W. T. Carleton, primo baritone; Signor
Tecchi, primo tenor; Mlle. Lido, soprano;
Mlle. Pisanni, contralto.
New National Theater—New people 33d
warre: Oncere and Bell. L.O. and Signer.

were: Queen and Bell, J. O. and Si viro, Pettit and White, Thomas E. Jac J. O. and Sig. El-Cora Leigh, Master Queen, Frank Harrison, and Jerry Cohan.

NEW LONDON. Annie Pixley in "M'lss" to small horse

MAINE.

PORTLAND. Portland Theater-May Fisk's Blonces 23d, three nights... Boston Museum Conbination 28th.

Music Hall—Haverly's "Danites" Troup

18th and 20th to good houses . . . Anthony and Parsons' Uncle Tommers come 28th . . . Dol-lie Bidwell Jan. 2.

PENNSYLVANIA PITTSBURGH.

Opera House—Salisbury's Troubadours closed fair week's engagement 21st....Josh Hart's Combination opened for the week in "Chicago" to a very small house.... jeska 30th

Library Hall-Gotthold and Rial's " Uncle

Pat Rooney's combination 26th ... Charlotte Thompson and combination in "Jane Eyre" 28th.

with Henry B. Bell in the tittle role, supported by the regular stock company, will be presented all the week.

Mr. Fred Waldman, late proprietor of the Metropolitan, has leased the Adelphi Theater on Mulberry street, and will open it January 6, as a first-class place of amusement of the

Furbish's Company in "Mother and Son" is billed for 25th

NEW BRUNSWICK.

"Almost a Life" by the Standard Theater Company, of New York, under Wm. Hen-derson 26th. . . J. H. Laine is making arrangements for the great minstrel party of Barlow, Wilson, Primrose and West Jan. 1.

> INDIANA. INDIANAPOLIS.

Dickson's Grand Opera House—Collier's Celebrated Case" company open to-night or the week....Salsbury's Troubadours

Crone's Garden Theater — George W. Thompson in drama, Charles and May Loder in sketch s, and Letha Weber.

Metropoli — Coming 30th are Milton Jasper's fers, and Charles Rogers and Matters, s, for one week 30th, one week.

Matt: ...s, for one week.

FORT WAYNE.

Opera House - Robert McWade comes

Opera House — Robert McWade comes 25th in "Rip."

Academy—The Pathfinders, a new company, in "Scraps," came 20th and 21st to fair business. The members are Charles S. Rogers, Mattie Vickers, Marie Jasper, D. K. Russell, J. N. Rentfrow, T. H. Custy and the Milton Jaspers... Mrs. H. M. & nith's concert company 25th.

WEST VIRGINIA.

WHEELING.

Opera House-Mrs. Chanfrau attracted Opera House—Mrs. Chantrau attracted the most brilliant gathering of the season. Opening in Marie, the Women of the People, 27th, every seat sold. 28th, "Aurora Floyd," with same result. Route—Mt. Ver-Floyd," with same result. Route—Mt. Vernon, G., 20th; Mansfield, O., 31st; Youngstown, O., Jan. 1st.

TENNESSEE.

MEMPHIS. Memphis Theatre-Mary Anderson, big

NASHVILLE.

Grand Opera House-Mary Anderson and

ombination 23d, one week.

Masonie Theatre—Katie Putnam and company 26th, 27th, 28th. Adah Richmond's Opera Bouffe company, 30th, 31st, Jan. 1st. Hess's English Opera company, 14th, 15th. Lotta, 17th, 18th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre — The "Celebrated Case" Company, to fair audiences, 19th, 20th and 21st. The Hess English Opera Company open 23d, one week. Opera House—Robert Fraser's "Humpty

Dumpty "Company, 23d, one week.

Davis' Theatre—Jennie Hughes and Company, in the "French Spy."

Metropolitan—F-mny Herring in drama, "Tigress of the West."

ILLINOIS. CHICAGO.

Haverly's—Mr. and Mrs. J. C. Williamson in "Struck Oil" and "Chinesa Compies" for the week. 30th, the Berger Family, one

Haverly's—Fanny Davenport and Combi-nation in "Pique," "Divorce," and "As you Like It." 30th, "Olivia."

Like It." 30th, "Olivia."

Hamlin's-Kelly sud Ryan, Anna Morgan, Smith's Bell Ringers, Jennie Titus, Fanny Douglas, T. Clark Hughes, Sherwood Sisters, Jas. A. Gulick, and Edward Barrett, "Under Suspicion" commences and "The Afghanistan Carmen" concludes the bill.

McVicker's--"A Women of the People" and "That Blessed Baby" with McVicker as a stock star. 30th, Tracy Titus Opera Come pany in "Cloches de Cornville," one week, the holiday bill holds the stage here.

A troupe has started out through the Northwest under McVicker's management, while

west under McVicker's management, while

MARYLAND.

BALTIMORE. Ford's-" H. M. S. Pinafore," with George Denham, Garner, G. S. Young, F. Pierson, Blanche Chapman, Henrietta Vaders and Belle Mackenzie. "Santa Claus" concludes. Haverly's minstrels are billed to follow. Holliday Street Theatre—The Tracy Titus

English Opera Company in the "Bells of Corneville," with Catharine Lewis, Laura Joyce, Peakes, Clarke, etc. Next week the New York standard success,

Front Street Theatre-Minnie Osear Gray. T. Stephens and his dogs in the

Central Theatre -Sanford and Wilson, Baby McDonald, Perry and McGrew, James McDonald, Perry and McGrew, James McDonald, Wingfield and Gregory, Emma Brennan, Viola Clifton and Louise Montague and the leading features. Good business.

Maryland Institute—Uncle Tom's Cabin John P. Smith and G. C. Howard's troupe.

CHARLESTON.

Milton Nobles closed a successful four nights 21st... Lotta for three nights 23d to a large house.

SOUTH CAROLINA.

WISCONSIN. MILWAUKEE.

Grand Opera House-McVicker's Chicago Company, open 30 for one week

TEXAS. GALVESTON.

Tremont Opera House-Jos. Murphy and Company, Dec. 23, in Kerry Gow and Maum Cre, to be followed Dec. 30 by Nick Roberts' Pantomime troupe in Humpty Dumpty.

MISSOURI.

HANNIBAL.

Louise Pomeroy in Camille, Dec. 23.

CANADA. MONTREAL.

Library Hall—Gotthold and Rial's "Uncle Foin" combination opened 23d.

SCRANTON.

Pat Rooney's combination 26th Chardite Thompson and combination in "Jaze Eyre" 28th.

NEW JERSEY.

NEWARK.

Grand Opera House—The "Our Boarding Ioused, 26th.

Newark Opera House, "A house, "A house, "Live Indiana" 30th.

Newark Opera House, "A house, "A house, "Live Indiana" 30th.

MONTREAL.

Academy of Music—The spectacular play of "Beauty and the Beast" drew a full house 25d and will be run all the week. The piece is well mounted and played. Mr. and Mrs. E. A. McDowell sustain the principal characters. The olio consists of Mille, Bonfanti, Turner and Lawton, the Levellis, Clarton Sisters and Frank A. Gibbens. Warde and Barrymore Combination in "Diplomacy" 30th.

New orders.

Academy of Music Nick Roberts "Hit not general, insured the World in Eighty" Company has been playing during the week to very good business. The company stays another week.

St. Charles Theatre—George C. Boniface

Daughter, the agenent, insured the week to very good business. The company stays another week.

St. Charles Theatre—George C. Boniface

and C. L. Graves' "Soldier's Trust" Company, to-night, for one week.

The Varieties Theatre opened 23d with the
Union Square, of New York, in "Mother and

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GEORGIA.

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SAVANNAH

Lotta came 19th to full house for three nights, in "Zip," "Musette" and "La Cigale."... Janauschek! and support 23d, 24th and 25th... Tony Denier's combination 31st, Jan. 1 and 2.

ATLANTA.

Lawrence Barrett and company came 20th Lawrence Barrett and company came 2 of ad 21st to good business... Tony Denier Humpty Dumpty" play to-night and 2 ... Milton Nobles and combination

CINCINNATI.

GRAND OPERA HOUSE—Maggie Mitchel opened 23rd, supported by Wm. Harris and the St. Louis Olympic stock,
Pike's Opera House—The Hess English Opera troupe drew good houses for the week closing 21st. Mr. and Mrs., Geo. S. Knight and Co. in "Otto" opened to good house 23d.
HEUCK'S OPERA HOUSE—The new people 23d were Charles Pope in "Belphegor," and Eliza O'Connor, who has accepted leading at this house.

Coliskum-C. W. Barry in "Escaped from Sing Sing.

VINE-STREET OPERA HOUSE-W. T. Me ville in "Smoke

MUSIC HALL—Geo. S. Knight and Comin "Otto" 20th. McAlister's minstrels 25th Gebharor's Hall—The Hess Englis Opera in "Chimes of Normandy" 19th. Mis Montague was too ill to sing in Mignonette and want through the state of the s went through her part in pantomime Robert McWade 21st in "Rip Van Winkle to a poor house.

OPERA HOUSE -Fanny Davenport 20th, 21s and matinee to fair business. Cal Wagner's Minstrels 23d and 24th. Mrs. Chanfrau 25th and 26th and Christmas matinee.

ATHENEUM—McAlister's Minstrels to fai business 17th. Jule Keen and Sallie Adam open in "Chris" for one week 23d.

DISTRICT OF COLUMBIA.

WASHINGTON.

The past week was not as remunerative as the managers anticipated. The attraction were numerous and may be briefly summed up as follows:

National Theatre-Katy Mayhew returned National Theatre—Katy Mayhew returned to us, after several years, with a drama founded upon Bret Harte's "M'liss." Miss Mayhew has been studying, acting and growing in ability. She appears as a star, a little star, twinkling with fuster in the dramatic firmament. The piquant and original manner of her acting is very refreshing. She creates, she does not copy. "M'liss" is not a great creation to be sure, but Miss M. has found what Bret Harte tried to describe a great creation to be sure, but MISS M. mas found what Bret Harte tried to describe, the impetuous, wavward, tender and withal womanly child of the mining the mountains, Mr. town among the mountains. Mr. James E. Murdock—For those fortunate people, who, "in the consulship of Planeas," remember this great Mime as Benedick, Mirabel, Mercutio, the Rover and Handet, the entertainment of Thursday evening was a sad, rather than a pleasant occasion. However, a such I wish it was years ago, before the bitter loss which has cast a gloom over his spirit.

Comique-With its many attractions, this Comique—With its many attractions, this resert runs in the even tener of its way. The novelties are many and follow each other in rapid succession. New faces for next week are the Fieldings—John and Maggie—the Sharpleys, Raymond and Murphy, Dan Mason, Grace Garland, Nellie Montrose and the Saydam Brothers. Business is good.

the Suydam Brothers. Business is good.

Mr. C. J. Edmonds as Yuba Bill, was ready
easy, and naturalistic. Mr. R. L. Downing
enacted Greathouse, the young schoolmaster,
capitally. Mr. Galloway's Bunnaer Smith
was, in the words of Dogberry. "telerably,
and not to be endured." M. C. Ahrent gave
as Manuel, a Mexican scoundrel of a "heavy"
nature in an Indian complexions. Mexican as Manuel, a Mexican scoundrel of a "heavy" nature, in an Indian complexion, a Mexican suit, and a Franco-Italian dialect of English, but he did so much better than usual. Mr. Rainforth did not have much opportunity to-show what he can do in the role of William Morton. The Judge McSuagley of Mr. Lanagan was a phenomenal piece of acting. The long angular figure, the florid nose, the wrinkled, goatered face, the preposterons collar, coat and trousers, all were perfect. Mr. Lanagan evidently enjoyed his "business;" but he could hardly have enjoyed it so much but he could hardly have enjoyed it so much the andience did. The minor female characters were played by Mrs. Allen and Miss Stuart. The scenic effects were generally good; the descent of the stage coach down the mountains in Act I, was well managed; the Dead-man's Gulch in Act II, was fair; but the tains in Act II, was well managed; the Dead-man's Gulch in Act II, was fair; but the gein of all was the "Flume Scene," in Act III. I am sorry that the dramatist of Miss Mayhew's version has not afforded her a somewhat better opportunity. The play is, in some portions, crude, and in others, slow, Manager Ford certainly did his duty by this drama and I am aloesed to make the second drama, and I am pleased to note the fact. Strakosch's Italian Opera Company for five

nights and one matinee, commencing Decem-Opera House I have seen many poor paatomimes; but none so bad as John De-nier's Humpty-Dumpty. The vile practice of making one act a variety show, of worse than mediocre people, was, in this instance, ran into the ground. If anyone chooses to say pantomine is a very low branch of dra-matic art, I shall not dissent; but even a p-should not be cut in two by a forcibly and causelessly interpolated collection of poor singing and worse dancing. Spirit of the Ravel troupe, look down and forgive John

"The Comedy of Errors" will be given by a selected cast from our amateur circles next Saturday evening at the National.

MR. PALMER'S "BACKER."

[From Mr. Palmer's Paper.]

JOHNSON, - Johnson, the partner of A. M. Palmer, of the Union Square management is a banker of Hornell syrlle, New York, 1 plenty of money, a taste for the the the and a firm confidence that he will div neat sum every year from his connecti He has a country place at Standard, tient, where he stays every summer is also Palmer's summer home, and the became acquainted. Mr. Johnson "broker" who has taus for had not "the He had not "The He had not became acquainted." The He had not become became a how has true of "The ing" to do, for this are of the new Daughter," the true of the new say he is a say he is a

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Some Reminiscences of the Great Actor and His Conversations About the Drama.

It was a bleak, blustering November day when a thin sprinkling of snow laid upon the wind swept streets and a few leaves fled be fore the angry blast, that I paid my last visit to Edwin Forrest. He was then domiiled at his house on Broad strket, Philadelphia. He had left the stage, on which for so many years he had been the idol in this country and the wonder in England. He had ended his career as a reader, and was living in elegant retirement amid his friends, his books, his pictures and those recollections of the past earned by a stout struggle with a not over friendly world. His mansion stood on that November day cold, massive and silent. The dull gray of the atmosphere made the outside less than inviting, while the eager, biting air and the sullen aspect of surrounding nature added to the

loom of the picture. A rap of the knocker woke the echoes of the silent hall, which, in its expanse, brought to mind those of the old eastles inhabited by the knights of other days-those men who took power by the mailed hand and held it in the same manner. The noise of bolts and bars told that attendants were on the alert, and then the door was pened and I was admitted to the inside of the house. From the hall a broad staircase led to the upper of the building. Even in this portion of the dwelling the taste of the

occupant was plainly visible. There were

pictures, busts and statutes in proper posi-tions, and the lights so distributed as to give

them proper prominence.

I was met with a rush of light from an open door, and a welcome, hearty, manly and open door, and a welcome, hearty, manly and embracing, from the master of the house. The room, into which Mr. Forrest led the way, was the library. It was a long, narrow apartment. It had its front on Broad street, and the rear windows looked out upon a garden which, in summer, was redolent with the perfume of a thousand coses, and vocal with the matin songs of a score of birds. Prock-cases were filled with rare and costly volumes. Shakespeare was there, in all volumes. Shakespeare was there, in varieties of binding and from all times. and choice editions of this author were lying in all parts of the room. His collections of works in other departments of intellectual

effort was full and complete.

Mr. Forrest was a most charming talker.
He did not totally discard the arts of the He did not totally discard the arts of the actor. He used these appliances to strengthen, enliven and make more forcible the topics upon which he discoursed. But, at the same time, he hid the actor behind the talker. He did not make apparent the actor and the footlights. He was a keen and exhaustive critic from all points of his art; but combined with this was an element of honesty as full and ample as his own big, manly nature. He would praise and condenn; but united and interwoven with this duty was that of commending and praising. duty was that of commending and praising, which was never overlooked or omitted. He kney his own strength so wa! that he was not jealous of there in the same line or ra-

Mr. Forrest you have, during your long stage-life, seen and acted with all the promi-nent men of your profession. Which, in your estimation stood the highert in all the

elements of the dramatic art? "Edmund Ken was, in my estimation, the greatest actor tia: ever trod the stage. And perhaps it would not be venturing too far to say that his equal will never again be seen upon the boards. At his best his acting was an inspiration. He walked and talked as Sir Giles Overreach. Othello, and the other characters he represented, and I was as much entranced and anazed as one of the actors. His acting was always a wonder to me. I could admire, but could not fathom it. Though his processes were based on the strictest art rules, still his feelings were so intense and his a tions so permeated with fire, devotion and individual force that the nre, devotion and maintain tree that the effect produced seemed to be over, above and independent of all art. The last act of "A New Way to Pay old Debts" in the hands of Mr. Kean was terrible in intensity, and more than one lady refused to play with him nervous systems to such a terrible strain. The dying scene, as pictured by Mr. Kean, was divested of all sensational and melo-dra matic effects, and the horrid realization was complete. It was this simplicity of truth, nature and strength that placed Mr. Kean on the topmost round of his art, and will keep him there against all competition. And yet he was by no means an equal actor. He could not pull the cords and make the mechanical puppet jump and caper on the stage. The constantly equal actor is the mechanical actor. Nature is not always up to her best efforts; neither can man reach his-best level at all times. But, when Mr. Kean felt the prickings and goadings of his genius, he was, like Science and make the was, systems to such a terrible prickings and goadings of his genius, he was, like Saul among his brethren, a 'head and houfders above them all,' and when he left he stage his mantle fell upon no expectant

"What was the school of Mr. Macready, and what place did he occupy in that school?" were queries to Mr. Forrest at the same in-

Mr. Forrest and Mr., Macready had not en friends in the latter part of their reers. But Mr. Forrest was far too broad been friends in the latter part of their careers. But Mr. Forrest was far too broad and catholic in his love and devotion to art to suffer his private likes or dislikes to stand in the way of his judgment in relation to the contain of a brother artist. He displayed he hostile feelings toward Mr. Macrendy, but spoke of him, as he did of Mr. Kean, with perfect fairness and candor.

"It is well known," replied Mr. Forrest, that I am not an admirer of school of acting which had Mr. Macrendy as its leading supporter. I lean towards the Kemble school. I admire constant; broad effect, rather than spasmedic action. Nature, when acting at her best, acts in a constant manner.

ather than spasmedic action account manner, eting at her best, acts in a constant manner. ler spasmodic movements may be for a time. They are necessarily fragment-bey are not complete. When the

but they are necessarily tragnent-hey are not complete. When the il penetrating John Broughau called ready school the 'toggy intellectual' e was not so far astray. But it can denied that of this school Mr. Ma-vas the Angelo. He had no rival, I alone, and none who saw his Ham-Verner will ever forget the wonder infused into portions of these char there outside the nervous action of Mr. Macready at times fully he sympathy with the he assumed, and words, looks an nited to produce a perfect effect. was the wig that took up space in the papers hool being us row and fittul rather—and left the analysis of the great actor's quarter and left the analysis of the great actor's front scene and the carpentes were at work.

into the former track and lost his hold upon the true meaning of art—that of presenting nature in its broadest and most complete form. Under the teachings and discipline of a better school of dramatic art, Mr. Macready would have been a more catholic expounder of the works of the great masters. As it was, his knowledge of techicalities of his art was more extended than that of any of his contemporaries, and his stage business a contemporaries, and his stage business a study which no one could neglect to study without a heavy loss in the line of their profession. He was a good actor in a bad school.

'Is not Mr. Davenport heartily and hon-ly on the Kemble platform of art?"
'Yes," said Mr. Forrest, with quick em-Yes, said Mr. Forrest, with quick emphasis and hearty earnestness, "and the result is seen in his glorious acting in parts which make him forget such melodramatic monstrosities as he has been forced into by the thumb serews of stock life. If Mr. Davenport had, at an early day in his career, abandoned all but legitimate characters, he would have been a still more perfect actor. His natural school was also injured by his long association with Mr. Macready in England. That fault had to be overcome and States before he could again get into that track, at the end of which lay the goal of track, at the end of which lay the goal of his true ambition. But he has returned to the true school, and his "Sir Giles Overreach" and "Hamlet" are fine specimens of legitimate and educated art. Mr. Davennort loves his art. He is no pretenter. He does clean work with clean hands, and will occupy a high place among the list of American artists—upon whose shoulders rests at this time the Superstructure of legitimate home art."

Edwin Booth comes from a parentage that places more than a usual amount of responsibility upon him in relation to the presut and future of dramatic art; does he tread the footsteps of his gifted and erratic

father.?"

"Edwin Booth is undoubtedly a cultured, studious and careful actor," answered Mr. Forrest, "but you have placed the contrast at a very high pitch. His father was a wonder in some respects. He was a genius, and der iu some respects. He was a genius, and bits of his acting have never been excelled in pathos and volcanic fierceness of aroused feeling. His Richard III. and Iago were full of genius, and in other parts he was also abreast of the giants of the stage. There was a magnetism in the presence and acting of the elder Booth which attracted and held the closest attention of all classes in an audience. He was a highly cultivated man. But the closest attention of all classes in an audience. He was a highly cultivated man. But that fact was not so plainly seen in his acting as was the changed personality of the man. When he put on the hump of Richard he also took up his whole personality, and he was Iago in all particulars. These were the results of genius. Edwin Booth is also cultured, also studious, also wedded to his profession. He is a well equipped actor. He has studied lovingly and carefully his father's methods; He is a careful actor. He never slights a personation. These are matters to slights a personation. These are matters to be commended in an artist. He has a fine presence, and, for a certain line of characters his voice is unsurpassed. His Hamlet is full of excellencies, and his Shylock is a fine presentation of this fine creation of Shake-Few have. He is, however, comparatively young, and no man ceases learning on the stage if his mind is bent in that direction. And Edwin Booth is still a student of nature and his great art. What he has already done justifies high hooes for what he will do

in the future."

After some masterly recitations, which Mr. Forrest was fond of giving when in proper company, I took my leave of the old actor, scholar and student. It was now night, and Mr. Forrest, with a halt in his gait and a profusion of kindly words on his lips, accompanied me to the head of the great stairway, and from thence I made my way to the street. The last look I had of Mr. Forrest was as he turned and entered his library in the future. street. The last look I had of Mr. Forres was as he turned and entered his library door, to again forget the world, its sunshine and its shade, and his books, his pictures and his studies I never saw him in life again. But I stood beside his open coffin in a few months, and, with thousands of others, orgot the flaws in the mirror when remem bering the brilliant gleams it had shed upon the history of dramatic art throughout the

FECHTER'S FREAKS.

ASTONISHING THE PENNSYLVANIA DUTCH-FARMING WITHOUT FENCES-OTHER ODDITIES AND ECCENTRICITIES.

The road that leads from Quakertown station in Bucks county, Pa., to the farm fo Charles Fechter, the once poqular and still famous actor, is a beautiful to the eye but extensive to the pocket. It is only three miles and a half from village to farm, but dere are four intervening toll-gates and three cents is the charge at each gate, and the turnpike people-there two companies concerned-reap a rich harvest in nickles and pennies. Whether Mr Fechter, who has set about to reform many abuses that exist in the northern part of Bucks county, ever turned his attention to effect a reduction in the cost of turnpike travel is not a matter recorded in Quakertown history, but the statements of residents hereabouts are that the actor has tried hard to change many a time honored observance in this vicinity and has met with but small success. It is just three years since the actor blended the profession of acting with the busine ss of farming. His experience in the agricultural line has not been marked with the brilliant success which for a quarter of a century before attended his career on the stage. Mr. Fechter, as an actor, is widely known, but during the lhe last three years he has dropped out of sight, as it were, and is remembered for what he was muchmore indeed than what is.

In the fall of 1870 Mr. Feehter came to America, indersed by press and public, so the bills say, and more than that, bearing the warm recommendation as a great actor to the American theatre-going public of his warm personal friends, Wilkie Collins, Charles Dickens, and Edmand Yates, at that time just out of his post office elerkship and builded into authorship. With such intro-ductions as these his togening in New York was paspierous, but the critics, more aston ished than they could tell, scarcedy knew, how to treat the blonde wig in which the stranger presented his Handet on the first night. It was the wig that took up space in the papers and left the analysis of the great actor's matchless art an almost unconsidered theme.

But as Fechter's Hamlet became more familiar his wig grew in favor, as his acting did, and it was not long until he was awarded. Il the praise and admiration his acting demanded. Never did foreign artist put foot on American soil under such favorable auspices. The assertion is broad, for many an actor and singer has swung out for fame and ducats on this land, but few of them scored so complete a success. Society opened its gates unsolicited, and when society smiles the actor may not only bask in sunshine, but reap the harvest of wealth. "Leastways," said Barry Sullivan once, when speaking of his rather cold reception in America, "leastways that be my thought, and I speak out of experience, I do."

experience, I do."

IN THE LIGHT OF COMPARISON.

Booth but a few seasons before had had an unpreced ated run in New York in Hamlet It was at the old Winter Garden, and old man Stuart, who has pushed many a struggling actor ato the current of prosperity, and been set out of the stream himself by obstinate codies, had been his manager. Meeting the old gentleman not long ago. Meeting the old gentleman not long ago, I asked him if he had seen Fechter's debut in America. "No; but I went down to Boston to see him when he managed the Globe, I found not only an artist but an idol. ton, nor New York for that matter, never

ton, nor New York for that matter, never knew so popular a man in this profession, that is, so long as he kept straight."

Booth's long run developed keen critics of Shakespearean plays, particularly of "Hamlet," and so Fechter appeared with the weight of comparison clogging a fair judgment of his ability. But much success had made him bold, and, to a degree, careless. Reporters vainly tried to interview him. He was exclusive and imperious. Adverse criticism made him angry, and he vowed that "Nevaire; no nevaire, would he remain in so beastly a country;" or that "I shall call to the account personal the fool that speaks so beastly a country; or that "I shall can to the account personal the fool that speaks so of me in the papaire." Fechter traveled to the principal cities in the Union, playing Hamlet, Ruy Blas, and in "The Duke's Motto," "Corsican Brothers," "No Thoroughfare," and "Monte Christo," all with great success. Perhaps his great successes were made in Boston and San Francisco, although on his return to the latter place three years ago, he was received with apathy, and the engagement was not remunerative. In 1871 the actor leased the Globe Theatre in Boston and assumed its management. His rule there was marked with quarrels and strife, and was not successful. He bought the Lyceum Theatre on Fourteenth street, in New York, managed it and himself into bankruptey, then on to

the road again he went.

A little more than three years ago Charles Leclerq, then Fechter's agent, dropped into this quiet vicinity to look at a farm advertised for sale. He went away, and Mr. Fechter shortly appeared here and took up quarters at the Bush House until the house on the fifty-seven acre farm, for which the actor had paid \$6,000, was prepared for occupancy. Fechter then began his farming. The fields of his new farm were divided by a neat snake fence, "take and rider" they call it here, and a similar barrier was at the limit of his new domain. the road again he went.

a similar barrier was at the limit of his new domain.

"Ah," said Fechter, "people are slow and stupid. In England and brance a gentleman farms. Take away those fences."

"What, the line fence, too?"

"Yes, sirrah; and now."

But the man equally concerned with the new owner in the line fence on one side and another man now owner in the line fence on one side and on the other side said no—very sternly no, although they were willing Fechter should put a board fence in the stead of the old one. Down came the partition fences, however, and orchard and garden, wheatfield and cornfield, meadow and grazing paddock became as one big field. With stock to pasture and grain to grow within the great inclosure. and grain to grow within the great inclosure, the farmer may see that, although fields might blend the treatment bestowed by catthe upon a growing patch of corn, although pleasant for the kine was not kind to the corn. It so proved at least, and while the cattle thrived the grain crop prospered not, and for two years Fechter's cattle have been tethered to a post

A CHANGE FROM FAME ..

The dark shadows of Fechter's life stand out all the stronger because of the brightness into which they are projected, but now there is much shadow and little light, for the actor has fallen from his high station by reason of till health, brought about by excesses, and the graceful acter has made way for a graceless old age--an old age that has come before its due, for it is only thirty years since the young French sculptor, then twenty-eight made his first bow as actor at the Salle Moliere, in his native land. that time his career has always been upward and onward to great successes. So far as drinking is concerned it never interfered with his business until a few years ago, and his engagements were carried out faithfully although managers had come to know by the higher range of his always imperious temper, and on occasions his absence of mind, that he was failing somewhat. One mind, that he was raining somewhat. One that knew him well relates that Fechter was remarkable for pauses. Reaching a dramatic climax, it was his custom to stop short in action and speech and stand perfectly still. In many cases this was provocative of great In many cases this was provocative of great applause. His acting became noticeable for the growing frequency and length of these pauses, until finally it became the business of the prompter to always watch and correct him. In the winter of 1875 he broke in on a number of engagements by falling sick he number of engagements by falling sick be-fore they were completed. In 1876 this was still more the case, until it was with difficulty that he could obtain an engagement in any first-class theater.

Indisposition was the plea, until finally, in Rochester, his troubles culminated by his appearing so drunk upon the stage that the audience hissed and left the theatre, and the whole story of continued drinking and high

whole story of continued drinking and high living was told in the public prints.

During the past two seasons Mr. Fechter has broken down very frequently, and the manager of a leading star theatre, in speaking of him recently, said: "Fechter, who should have been the leading actor of the world, is dead to the profession of which he was at one time the ornament."

L. Brocks genuty, the quiet, order-loying.

was at one time the ornament."

In Bucks county the quiet, order-loving, occasionally beer-drinking people paid much attention to Fechter, and the proverbial county gossip sought not to extenuate the stories of his consumption of liquor that rivalled the performances of the fat rogue companion of Prince-Hal and Poins. Mr. Fechter will in all probability play but a little more, He proposes to go to England rechter will in all probability play but a lit-tle more. He proposes to go to England again, to build a theatre in New York, to found a school of dramatic art on a grand scale, to star occasionally as he has done be-fore, but his best friends know that of all these plans perhaps none will ever reach frui-tion, certainly that none will ever attain suc-

putting up a castle on the back part of the stage. They made some noise, and the actor stopped and addressed the audience: "When those fools are through with their work I go on with mine." The carpenters did not stop at once, and Fechter walked off and declined to appear again that night, and did not.

Rose Etynge returned to town on Satur-day, after a week's tour. The company had been engaged for six.

Word comes from Paris that Sardou's new play "Les Noces de Fernande," produced at the Opera Comique last week, is a qualified

It is proposed by Dion Bourcicault to re-vive "Daddy O'Dowd" during his present engagement at the Grand Opera House.

engagement at the Grand Opera House.

Fred Stinson was in town this week in search of attractions. He has engaged Pauline Markham, Jennie Yeamans, Kate Fisher, Sarah Nelson, Chas. Sturgis, Carrie Lewis, Quilter and Goodrich, the Martinetti family. Mile. Roseri, Ben. Dodge, Howard and Thompson, Eva Byron, Crossly and Elder, and Harry Gwynuette to appear at the Howard Athenseum. "Mike Martin" will be produced on the 6th and "Chilperic" on the 13th.

Thos. Whiffin plays in "H. M. S. Pina-ore" at the Standard.

Dollie Bidwell succeeds the Foy Sisters at the Globe Theatre. They play there next

There was no performance at Minnie Cummings' Theatre on Monday evening, and the house has been since closed. On Saturday a branch of the defunct opera company, including Mile Rosine Stani, Mile. Be the Edant, Mile. Cecile Lecomte, Mile. Vandame, Leteiller, Messrs. C. Lecuyer, Mons. L. Benedick, Mons. Gerard, Mons. Grether

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